New York Will Tolerate None but the Very Greatest Artists, and These Are no Expensive as to Render Profit to the Management Impossible-What It Costs to Put on Grand Opera Here and Abroad -Views of Mr. Gran and Mr. Damrosch.

The opinion that opera in New York-meaning by that the opera at the Metropolitan Opera use-will be conducted next winter on a plan different to that which now prevails has been growing stronger as the season draws to a close. Just what changes in the present system may ake place are not yet known, nor is it positively certain that any variation in the present plan ell be adopted. But it is believed that the profits of Abbey, Schoeffel & Gran, limited, have not this season been great enough to make all the creditors willing to continue the opera as it now exists. Maurice Grau, as seting manager of the company, has to meet no end of perplexing problems. He is this year practically unaided in the work, as neither of the other managing directors has an actual share in the business that compares to the amount of work that falls on Mr. Grau. He is at present working for a salary at the Opera House, which is by no means commensurate with the amount that he is called upon to do. Apparently there is very little reason why he should care to remain in charge and struggle against the demands of all the elements and contingencies that have to be satisfied. Singers, stockholders, creditors, and the public must all be kept in just the right frame of mind necessary to make the season a success. This is a errere strain on a man's diplomacy, and if Mr. Grau occasionally looks tired of his job it is not

Whether Mr. Grau will remain in charge next year, and that is still probable; whether the two de Reszkes will reture, which is not so certain, and whether or not the creditors and stockholders will decide at the end of this season that they are willing to try another year on the same any certainty until later. It has been frequently said that the profits of the season so far have not been large enough to produce the sum necessary to keep the opera house from running at a loss. In view of some of the immense audiences that have frequently gathered in the theatre. attendance is small, it seems astonishing that the year a number of the features which during the past two seasons resulted in serious loss to the management no longer exist. Nobody who went to the opera regularly two years ago could have failed to observe the empty houses which invariably greeted Seflor Tamagno's appearance. even when he sang in company with Mme. Melba. He was very highly paid, and any margin of profit there might have been that year sould have been completely absorbed by this expensive singer. Last winter the German seaon was a complete failure financially. The tenor who got \$30,000 for singing about eight times, the soprano who received \$8,000 for singing about as often, and the rest of the useess German singers will be remembered by any one who observed the course of events at the

But this year the season started off with no such hindrances to a profitable year, so far as it ras pos-ible to judge the public taste. The Wagner operas were to be given, and by the most popular artists. The singers who had appeared in the other popular works of the reperthat demanded German, French, or Italian ophave seemed large, but now there comes the ducted with so little profit that some change of plan either this year or next is practically

la looking for the cause of this financial fainre one turns first to the salaries of the singers, about which so many stories are told. There have been performances at the Metropolitan Opera. House where the expenses repreented such a sum that no profit to the management seemed possible. People came to the conclusion that the reports of what the singers received must have been exaggerated. Mme. Nordica, in her dispute with Jean de Reszke last fall, said that for a single performance of Romeo" he had received \$5,000. This was afterward denied, but Mr. De Ressie's salary at the opera house to-day is \$1,260, with 25 per cent of the receipts, above \$6,000. That may or may not on particular occasions have amounted to as much as \$5,000. Mme. Nordica said it had, and Mr. Grau said it hadn't. At received about \$1,400, and Edonard De Renzke got, according to Mme. Nordica's statement, Bearly \$2,000.

This is merely an illustration of what the performance at the opera house may cost, with only three of the principal singers grouped. Some 'Carmen" have cost more; for instance, that two De Reszkes, Mme. Meiba, and Mile. Calve; cluded about the average number of the best singers that appear at the regular performances. It will be seen that it would require a feries of very large audiences to make profit possible when the output is so great. Audiences must be large and continue so. Variations in their size when the expense involved is so great may make the fatal difference between profit and loss. It was to find out what relation some of the opera sincers bear to the situation of operatters that a SUN reporter asked Maurice

atic matters that a SUN reporter asked Maurice Gran for his opinion.

"The salaries which the singers are paid here." Mr. Gran said, " are entirely the result of the law of demand and supply. New York demands the heat singers in the world; the audiences are hot content with any others. So long as that is frue these people must be paid their prices. There is no such difference between the salaries paid to singers in this country and the amount they receive in Europe as people think. There is just about the proportionate advance that there is in all matters. A man who make an certain amount of money in Europe at his particular business is certain to make more here, because the pay for work of all Surope at his particular business is certain to make more here, because the pay for work of all kinds is greater. There is no more money paid here to the opera singers than such a condition Haplans.

r instance, Miss Sibyl Sanderson is receiv-

were a great many singers, equally em and the audiences refuse to put up with by singers less superior, consequently they can smand their own prices, which are no such examinated their own prices, which are no such examinated their own prices, which are no such examinated their own prices, when are no such examinated their own here by paying this advance, but saily like their advantage to them in an American engagement is the fact that they are goneral engagement is the fact that they are goneral engagement is a treat number of appearances and a free months say here in New York. In the European lowes they would appear for only a few mass probabily, while here their engagements dilines most of the winter. If we did not engaged by somebody in Europea, and if they were of engaged at the Metropolitan Opera House by well probably be engaged by somebody at the first. So long as New York is satisfied its lone and the greatest singers in the world, or must be had at their own price, or at all world.

tenors at the Metropolitan, there are mentioned alwars the names of Van Dyer and Alvarez. Al. Usad has had nejotiations with both of unable to note both any said that they were the company of the compa

idea of the expense at which the opera performances are given.

"New Yorkers pay for what they get in an operatic way," said a man long connected with
operatic atfairs in New York. "They pay high,
too, but they get the best in the world. When
lean de Resnae goes to sing at Cover Garden
he appears only a few times during the season,
and whenever he does appear that performance
is regarded as something out of the ordinary.
Mile, this édid not sing there once lass year,
and Mme. Me be a appearances are looked upor. Mile, Caive did not sing there once tast year, and Mine. Melbe a appearances are looked upon as particularly brilliant nights. Here Jean de Reszke sings resularly on an average two or three times a week throughout a long season, and his appearances are accepted as a matter of course. No such performances could be seen anywhere in Europe.

"The Covent Garden prospectuses and anymptotic such a such prospectuses and anymptotic such a such prospectuses."

"The Covent Garden prospectuses and annonneuments under Sir Augustus Harrisrégime used to look as though the entire
operatie world was centred there for the season's
engagement. As a matter of fait the people appear only a few times during the season. The
average performance at Covent Garden includes
a great many unknown and second-class people
who wouldn't be tolerated any night of the subscription nights at the Metropolitan Opera
House for ten minutes. The performances given
at the Grand Opera House in Paris are often so
but that they would drive New Yorkers out of
the Metropolitan if they had to witness them.

popular Saturday hight performances given here.

"There seems to be no other way of conducting opera in New York than the system on which it is run at present. To start in with cheaper singers next year or any will be to bring on immediate failure. New people would be unfavorably compared with those who had gone before, and no amount of efficiency in chorus and orchestra, no enterprise and intelligence in producing new works, and no end of artistic zeal and enthusiasm back of the scheme would make the plan profitable. New York will never be satisfied with any but the best singer, and that is the same as saying that they will not be satisfied with any but the highest priced. If opera were given at the Metropolitan Opera House for \$2 to \$1 a seat the singers who appeared under the ecirat the Metropolitan Opera House for \$2: to \$3: a seat the singers who appeared under the ectrcumstances would have to be just as good as the expensive artists there now. It will be agreat many years before artists less brilliant will be accepted in New York, and there is not a tendency in the operatic situation which indicate that the public will be willing to accept any less expensive substitute for the present plan of opera."

DAMRONCH'S OPERA SEASON

Opens in Beston To-Morrow with a Good

Walter Damrosch's opera company has ended its long engagement in Philadelphia and begins its Boston season of two weeks to-morrow night. Already the seats for every performance of the first week have been sold excepting for "The Flying Dutchman," which has not attracted such audiences in advance. In Mr. Damrosch's performances in Philadelphia the majority of the operas sung were by Wagner, although the lighter operas were also given. "Lohengrin," "Die Meistersinger," "Die Walkure," "Tannhäuser" were given twice, while "The Flying Dutchman," which has not been sung in this country since it was given at the Metropolitan Opera House in the season of 1891-92 with Jean Lassalle, Emma Albani, and Paul Kalisch, and "Tristan und Isolde" were given only once. The tetralogy, including "Das Rheingold," which has not been heard in this country for some years, was also given in its entirety. Mmes, Melba, Enmes, and Calvé and MM. Salignac and Plancon from the Metropolitan company here sang in " Faust" and " Carmen." and scenes from "La Traviata," "Lucia di Lammermoor," and "Romeo and Juliette," were sung. "Fidelio," "Il Trovatore," "Der Freischütz," and " Don Juan " were also sung in German, Mme, Lilli Lehmann made her reappearance after her long absence from this country in the production of the tetralogy. Mr. Damroch added Susan Strong to his company, and she has supplanted Frau Mohor-Ravenstein, who left the company in Philadelphia owing to the company in Philadelphia owing to the condition of her health. Mmes. Johanna Gadski, Susan Strong, Augusta Volimar, Riza Einenschitz, Aima Powell, Marie Mottfield, and Lilli Lehmann, together with MM. Ernest Kraus, Paul Longe, Fritz Ernst, Paul Haisen, Carl Soumer, Gernard Stehman, Fritz Davischuh, Wilhelm Mertens, Heinrich Hobbing, and Emil Fischer, on constitute the company. The season com-Mertens, Heinrich Hobbing, and Emil Fischer, eins constitute the company. The season commences here at the Metropolitan Opera House on March S. After singing in Boston for two weeks, the Damrosch company goes to St. Louis, Cincinnati, and Pittsburgh.

"Muse. Lehmann's voice is in splendid condition," said Mr. Damrosch yesterday, "and she sang in Philadelphia as well as she ever has song. I am certain that Paul Kalbsch's great in coverent since he sang here leat will surspecification in this country they would be established at the desired at the Metropolitan Opera House for expecific the Metropolitan Opera House the Wetropolitan Opera House of expecific the Metropolitan Opera House the Wetropolitan Opera House th

NOTES OF MUSIC EVENTS.

The last three weeks of the opera season at t mance of "Carmen" in which Mmes, Caive Salignac, Lassaile, De Vries, Bars, Castelmary, and caine" will be revived for one performance after two years of disuse here. The principal roler are distributed as follows: Vasco di Gama, Jean de Reszke: Don Petro, Edouard de Reszke: L'Inquisi-feur at.d. Le Grand Bramine, Pol Plançon; Netusco, Jean Lassalle. Mme Litvinne will appear as Skelid conquet, and it is announced that only one per formance of Meyerbeer's opera will be given. On Friday night Mile. Caive will be heard for the tas time this season to "Medistofele," with Mme, Man the Saturday matinee "Siegfried" will be sung by Bispham, and Castelmary, and Mmes, Litviume Olitzka, and Traubmann. Anton Seldi will direc a performance of "Lonengrin" in Italian on Satur day night. MM. Cremonini, Plancon, and Ancon-Nozze di Figaro" will be sung ou next Monday o Wednesday evening with Kmes, Eames, Calve, and the cast. On Friday Light Massenet's "Le Cid" wil have its first presentation in this country. MM Ivan and Edouard de Reszke, Plançon, and Mmes conduct.

Rossini's "Stabat Mater" will be sung at the cocers at the Metropolitan Opera House to night Bronislaw Hubermann will play and Mr. Lassall and Mantelli and MM, Cremonini and Plançon wil pany. Anton Seidi will conduct with his regula orchestra. The full programme is as follows: Overture, "Carneval" Dvoral
Vioita So.o, Fantass e, "Carmen" Barasate
Bronislaw Hubermann.

Stabat Mater "... Piançon. Rossini Introduction ... Bolt and Chorus "Ujas Animam" ... Minea De Vra and Manteil Duct. "Quis est homo" ... Minea De Vera and Manteil "Pro Pecastis" ... Piançon "Pro Procestia" (Quartet, "Saucia Mater, istud ages," Pranços Quartet, "Saucia Mater, istud ages," Mmes, Do Vere and Mantelli, MM. Cremontal and Plauçon.

"Inflammatus" Mme. De Vere and Chorus

Lilli Lehmann will give her second and last song recital at Carnegie Hall next Thursday afternoon She will sing "Ein Wanderer," "Lindes Rauscher in den Winfeln." "Feldeinsamkelt," and "Mein Liebe is Gruen," by Brahms. Other songs will be Mosa t's "Abende ufindung." Schubert's "Die Al macht," Beetnoven's "Adelaide," and Schumann's

ert of the season will be given by the Philharmonic Society as Carnegie Hall on Friday afternoon and Saturday evening. The following programme will memoration of the 100th anniversary of the birth of Frans Schuberts

Symphony No. S. B. minor, "Unfinished"
Songs: (a) An die Musik.
(b) Auf dem Wasser zu singen.
(c) Aufenthalt. (b) Auf dem Wasser zu singen
(c) Aufenthalt
Liavid Hapham,
Theme and Varactions from Quartet in
D minor (* Peatu and the Maiden*)...
String Occuserra.
Songs: (a) Der Zwerg.
(c) Who is Sylvia...
David Hasp am.
Symphony No. 3, B witten in America. Schubers

Maud Morgan will give her annual harp concer of Feb. 17. The programme will be composed of selections showing the harp in solos, accompanying the voice, and in ensemble numbers with riolin, 'cello, and organ. Ffrancon Davies, William C. Carl, and others will appear.

The third and last of the joint recitals by Perry Averill and Orton Brauley will be given at Mendelssohn Glee Club Hall nevt Thursday afternoon, Mr. Averill will sing "Vision Fuglilve" from Massenet "Herodiade," songe by C. A. Lidger, L. R. Lewis, Bradley will play the "Gigue and Passacattle vario" from G. F. Handel's Suite In G minor, Schumann's "Carneval," Schubert's "Impromptu," ludes by Kirchner and three selections from Chopin.

A concert will be given to-morrow afternoon at the New York Cottege of Music, at which Mrs. Van der Ver Green will sing and Leo Tausig play the 'cello. for the first time in this country.

The Bohemian String Quartet will be heard here early in March at the Mendelssohn Glee Club rooms in conjunction with Rafael Joseffy, Mr. Joseffy will make no other appearances in concert this sea

Sally N. Akers will give the second of a series of three morning song recitals at Sherry's on Thur day. She will be heard in songs by German and

Helen Niebuhr will give a concert at the Waldorf on Feb. 11, assisted by Mmes. Pratt and Landfear

On Tuesday evening the Seidl Society of Brooklys will give its fifth concert of the season at the Academy of Music. Mr. Seidi and the Seidi Orchestra, with Resdames De Vere-Saplo and Rive-King, will in erpret the following excellent programme:

4. Pantasia (D Minor) Tschalkofszy
5. Fro symphonie, Path/tique Tschalkofszy
(a) Life-Aniegro Kolto Vivace.
(b) Desti.-Adagio Lamentoco.
6. Ar'a. "Dove Sonb," from "La Nozze di Figaro,"
Mozart
7. Finale, from "Rheingold," ... Wagner

The last of the series of concerts will take place on

A Singular Convention Now in Session on

The eighth annual convention of the Hebrew Socialists of the United States, which began yesterday in Walhalla Hall, drew as big a crowd of east siders to the neighborhood as a general strike would have done. Although only delegates and a few privileged visitors were admitted to the convention hall, the crowd outside resembled the overflow meeting during the tailors' midsummer strikes.

The convention was in the basement hall, and everything there was draped in red, the pillars being swathed in red bandages, and the portraits of famous Socialists behind the platform being pordered with coarse red cloth. Red placards inscribed with mottoes in Yiddish hung upon the walls. Some of the mottoes translated are as follows: "Charity is a refunded penny from a robbed dollar." not only the Jews, we are the Jewish speaking proletariat." We are citizens of the Socialist Republic of the world." Delegates were present

proletariat," We are citizens of the Socialist Republic of the world." Delegates were present from the principal cities and Hebrew colonies of the United States. Commade tailles was Chairman of the meeting and Miss Rebecca Woberson was Vice Chairman. Miss Weberson represents the Jewich Woman's Socialist Educational Society of Philadelphia.

Most of the men kept their hats on and smoked cigarettes and Bowery cigars. One woman visitor brought out a cigarette and asked her next neighbor for a light. She was accommodated, and lighting her cigarette, she helped to add to the cloud of smoke which hovered overhead.

Of the two factions, the machine Socialists and the reformers, the latter was evidently in control of the convention. Not a machine man was to be seen. At the opening of the session a debate arose as to whether a sergeant-at-arms should be appointed.

"It's a capitalistic idea to have a sergeant-at-arms which is a free-for-all convention," said another, "We're not a stry chamber crowd. We're not monopolists. We're the proletariat."

This is a free-for-all convention," said another, "We're not a stry chamber crowd. We're not monopolists. We're the proletariat."

This brought thunders of applause, and by an almost unanimous vote it was decided to dispense with the services of a sergeant-at-arms.

Then Abraham Cahan, the writer, made a speech in favor of the reformers getting hold of the Africter Zeilung and the Abrah Blatt, the two organs of the Helpew Socialists, which are now in control of the machine men. Half a dozen others made spreches indorsing his views.

Tellie Simon representing the Hebrew Women Socialists, said she had been instructed to recommend that the editors of the papers be elected by a referendum vote of all the Socialists; also that the managing editors be under the control of aboard of editors.

A bewindering discussion followed as to how the editors were to be curbed, and diffuse speeches took up the rest of the day.

The Socialists will hold a mass meeting to-day at the Thain Theatre,

SEMI-NAVAL HOSTILITIES.

SHELBAK, SHIP'S RITER, IRRITATES LIEUL-COMDR, KELLEY,

Excentive Officer of the Texas Writes to Col. Church of the Army and Navy Journal That He Considers Shelbak's Letter Libelions and Unclubworthy Naval complications of serious import have arisen in this part of New York. Here are Col. Journal, and Lieutenant-Commander James D. J. Kelley of the battle ship Texas making thrusts at each other with that weapon which is described as being mightier than the sword ably be brought before the solemn tribuna specification providing that something harsh shall be done to any member who published things which irritate another member. Really, it is all the fault of some person who

if non-descriptive, title of "T. Ap Catesby Shelbak, Ship's r ter, U.S.S. Vermont." riter" Shelbak has, through the medium of the Army and Navy Journal, been airing his views on paval subjects in general with delightful frankness in a series of letters characterized by considerable knowledge of his subject. and a literary style quite untrammeled by rules. Among other subjects he has gently touched upon the Naval Reserve, that source of never ending joy to the mirth-loving navy man, and has taken a shot or two at the Texas As long as it was about the Naval Reserve or any other subject the officers of the Texas enloyed the letters as much as any one, and when there appeared an epistle in which Sheibal philosophized concerning their ship they still laughed good-naturedly, even if they did find the them as Col. Church has seen lately concealed any annoyance they may have felt so success fully shat he did not suspect the existence of any such feeling. Then appeared the letter in which "exycutiv James of the Texas" wa generally regarded as meaning Lieutenant-Commander Kel'ey, while "Glass" is the disrespectful cognomen applied to the gentleman in command of the tattle ship, Capt. Glass,

dditer army & navy gurnle, Janny 11, Sir. U.S. S Vermont:

I wanter no wot rite exycutiv James of the

Texas has got to print my pictur in Harpus weakly in dubbel from in the bris. An luk at them other picters of me bein keelborled & spredecled wot be has put in I .o wy he done it. After I wos detached from the Texas, or rather after the Texas was disached from me, cos my leg from swas rove throe a ring bolt I got the job of shin's riter on the Vermont. Wun day ovr cums James & ass me ter work. "We is both litterry now," sees I olesunity. "Avast shipmet," sees he, "stow yer jaw tackel or the merry catterninetales, beleeve me, wil rase a skwal in your wake kwiko; than a levanter rud beem-end a Bungaree booker!"

"Ant yer well" see I.
"Don yer understand the langwidg of the see yer duff swallerin lubber!" roares ha.
"Kum off," see I, "I'w been afote man & boy for 10 yeres & I never herd no tork like that igned in the Navel Milisher. Has yer jined it!"

Withat he leered horribly, but I jest went et. it:, cos I noo he cudnt do nothin. Pretty soon he got his wind aren, & rea:
"Luk here, Shelbak, there's sum things witch mile make the inner feerosserty of my nacher brake out & cos me to slorter Glass and hist the jolly Roger on that ship & be a skerice of the cese, & axin me that kwestyun is wind of em. Have a car Now lissun. I ran out of tar words a yere sgo & now I has to makemp, & I cantdo that no more. I'm desprit. You wanter rile out or; you no & hand em to me before genrul kwarters to-morrow. If you dont I'll brake loose. Trembul!"

Wel, i ddon't & now hes begun his orful corea on me & Glass he wanta ter stand by There's me shown up in dubel irons witch I wos and me bein spred eried & keelhorld witch I wos and me bein spred eried & keelhorld witch I wos and me bein spred eried de keelhorld witch I wos and me bein spred eried de keelhorld witch I wos and me bein spred eried a keelhorld witch I wos and me bein spred eried a keelhorld witch I wos and me bein spred eried a keelhorld witch I wos and me bein spred eried a keelhorld witch I wos and me bein spred eried a keelhorld witch I wos and me bein spred eried a k

Certain aspects of this letter evinced the writer's familiarity with Lieut, Kelley's affairs. Of course, that gentleman is known to the entire navy as a writer for the magazines upon naval topics, but not every one knows that he has in mind an article upon navy slang, and that he had asked many of his brother officers to tell him of any new or strange naval slang which might come to their cars. Refore the publication of this letter there had been a general suspicion in naval circles that T. Ap. Catesby Shelbak was no other than Lieutenant Commander J. D. J. Kelley, and even afterward many of the officers stuck to this

"You've been taking a fall out of vourself. have you," said his friends to him. "Trying to turn away the pointing finger of sustelon that way. But it doesn't That was the first thing Lieut, Kelley had heard of the letter. He got a copy of the paper and read the letter, his countenance

neanwhile affording an excellent example of the colorscheme of increasing wrath as shown upon the human face. Duels with the sword are out of fashion now, but the other weapon is still used extensively. Lieut. Kelley put the following communication under the fostering care of a two-cent stamp and sent it to Col.

NAVY YARD, N. Y., Jan. 20, 18 NAVY YARD, N. Y., Jan. 20, 1897.

Sin: I have to inform you that I consider the reference to me in the articles signed T. An. Catesty Shelbak offensive and libellout. I have referred the matter to my lawyers, and I shall advise with the Board of Directors of the Players' Club, and sak them, in the event of further mention of me, to put in operation against you the regulations meant to govern the possible mutual association of members of that club. Very obedie tly.

Lieutenant-Commander, U. S. Navy.

This letter was a surprise to Col.Church. whose relations with Lieut. Keller have always been friendly. At first the possibility of the affair being a joke suggested itself ; his mind, but he read and reread the communication without being able to distinguish any of the familiar earmarks of humor in it, so he decided to publish the letter in his paper, which he did under the heading: "Respectfully Referred to th Players' Club," and with these remarks appended:

these remarks appended:

We would respectfully suggest to LieutenantCommander Kelley that if he wishes to exercise quarter-feck authorite he shoul 2 stay
on his quarter-feck. For many vers it has
been his habit to occupy the intervals of his
relaxation from the exacting obligations of
sea service in writing for exacting obligations of
him to understand that when he enters the
arens of journalism he lays saide his uniform,
and must accept patiently, and as good huarens of journalism he lays aside his uniform, and must accept nationity, and as good humoredly as he can, criticism on what he has to say, in whatever form it may find expression. There has been no intention to give offence by the publication; if the 2-shelbak letter, and if there is any one in the navy whose resultation for wit and humor would have suggested his appreciation of them, it is Lieutenant-Commander Kelley.

If Lientenant-Commander Kelley was not precisely pleased with the Shelbak letter, he found the publishing of his own communica

tion still less a matter for rejoicing. "As a writer I am willing to accept that genuine criticism which every writer should expect," he said in speaking of the affair to a reporter: "but this Sheibak business is extremely offensive to me. I am rather surprised that Col. Church should have published the letter I sent to him. He has no right, as a member of the Players' Club, to criticise another member of the club in the newspapers. That is why I purpose bringing the matter before the Board of Governors. I shall also consult my lawyers with reference to bringing suit against Co. Church for publication of

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was the first intimation I have had that any one ocalt amiss. As for the ilbel suit, that is not disturbing me. The only thing that I regret is that Lieutenant-Commander Kelley should have any hard feeling in the matter, as I have nous whatever toward him."

"What about the Players' Club?" asked the

"What about the Players" club," are a consequent of the club enters into this matter," replied Col. Church with a smile. "The club's connection with the private affairs of Lieutenaut-Commander Kelley or of the Army and Navy Journal would be difficult to trace. I should think. Had that gentleman written me protesting in a friendly way against any mention of him in the Shelbak letters I should have replied promptly with an assurance that it would be stopped."

LYMAN J. GAGE.

The Private Life of Mr. McKinley's Secre tary of the Treasury.

Personally Lyman J. (inge, who has accepted the Treasury portfolio from President-elect McKinley, is democratic to a degree that will Gage does not put his feet on his desk, or wear his trousers in his boots, or his hat at a leaning tower angle; nor is his manner of that inviting type which warrants the caller to slap him on the back. He is, however, the most accessible public man in Chicago. The office boy of Chicago has not reached the state of importance that characterizes him in New York, but it is the rule in the banks of the Lake City to have your name sent forward if you wish a conferapply to any official in the First National of which Mr. Gage is the head. The door of his room is always open. Mr. Gage's desk is in such

which Mr. Gage is the head. The door of his room is always open. Mr. Gage's desk is in such proximity to the entrance that he may address the caller who halts there, and without any extra exertion. The special policeman so conspicuous in most moretary institutions is never seen about the office of Mr. Gage.

When the caller is admitted, by an indication from Mr. Gage, the latter does not plead important business in order to hasten the interview to conclusion. Mr. Gage is an easy littener, and when the mission is stated he answers rather deliberately than otherwise, avoiding superfluous words. His stateliness of physique disappears as he talks. Frigid as he seems when first approached, he is receptive, responsive, and sympathetic. These traits in his character, and his accessibility, have caused him to be imposed upon, but such experiences have not changed his habits.

If Mr. Gage has a coach, it must be for the benefit of his family. His home, a plain house, is near Lincoln Park and is two miles from the bank. In spite of the uncertainties of the Chicago climate and the pranks of the cable system, Mr. Gage travels over the cable cars summer and winter. People in the vicinity of State and Division streets know to the minute when Mr. Gage will board the car at that point, on his way to his office.

Mr. Gage is fond of the theatre, but unless the occasion is extraordinary he is never seen in a box, except during the opera season or the Theodore Thomas context season as the Auditorium, and only when the last events are patronized by him does he ride in a carriage.

in a box, except during the opera season or the Theodore Thomas concert season at the Auditorium, and orly when the last events are patronized by him does he ride in a carriage, Mr. and Mrs. Gage go out very little in society, and yet the home of Mr. Gage is a favorite one with Chicago's best people. Mr. Gage prefers the neighborly call.

Mr. Gage became generally known to the country on account of his interest in the World's Fair of 1803. He was the first President of the directory of the Columbian Exposition, and, although he declined to remain at the head of the directory, he never neglected an opportunity to show that he was proud of his city and its efforts to make the fair a success. There are a few men in Chicago who know how to sit a banquet through and find their own hats. Mr. Gage is one of them.

MARINE INTELLIGENCE. BINIATURE ALMANAC .- THIS DAY.

High WATER-THIS DAY.
Sandy Hook. 6 28 | Gov. Island. 6 50 | Hell Gate... 8 43 Arrived -SATURDAY, Jan. 50.

ns Britannic, Haddock, Liverpool Jan. Queenstown 21st.
Sa Carpasa, Woodrick, La Guayra.
Sa P. W. Brune, Lewis, Baltimore.
Sa Boxgrove, Hany Lautua.
Sa La tirande Durhess, Hanlon, Savannah.
Sa Idaho, Marshali, London.
Sa Hoanoke, Hoan, Norfolk.
Sa Seminote, Hearse, Jacksonville.

(For later arriv First Page.)

ABBIVED HIT. Sa Bovic, from New York, at Liverpool. Sa Peruvian, from New York, at Glasgow, Sa Persia, from New York, at Glasgow, Sa Manhelin, from New York, at Cuxhaven.

Se La Bourgogne, from New York for Havre, passe Sicilia, from New York for Stettin, passed the Lizard. Sa Berlin, from New York for Antwerp, passed the Sa Alesia, from New York for Marseilles, passed Sa-S. Francisco, from New York for Hull, passed Portland Bill.
24 Billary, from New York for Liverpool, passed
Brow Head.
58 Palatia, from London for New York, passed ba Servia, from New York for Liverpool, passed Brow Head.

Salven From Forking Fourt.
Sa New York, from Southampton for New York, Sa La Normandle, from Havre for New York, Sa Columbia, from Gibraiter for New York, Sa Empress of China, from Yokonama for Vancou

SATIND FROM DOMESTIC PORTS. 5s Bluefields, from Baltimore for New York.

OUTGOING STEAMSHIPS. Werkendam, Rotterdam . 8:00 A. M. Sail Tuesday, Feb. 3. Trave, Bremen 7:00 A. M. La Grande Duchesse, Savaneah Beminote, Charleston

Sati Wednesday, Fr. 3.

Br. Paul, Southempton 7, 10 A. M.
Britannic, Livernooi 9, 10 A. M.
Friesland, Aniwerp. 10, 00 A. M.
Vigilancia, Havana 1, 100 P. M.
Grenada, Orenada 1, 100 P. M.
E M. M. Sew Orleans
Comai, Galveston INCOMING STEAMSHIPS.

Menemaha.....Swansea... Ceylon Penarth...

	New commen St. Lucia Jan. 15
	Due Monday, eb. 1.
	Nonatic Livermon Jan. 29 Nonatic Livermon Jan. 29 Nonatic Livermon Jan. 19 India Gibra Lar 34 14 St. Riccot Person 31 14 St. Riccot Person 31 14 Control St. Livel 32 34 Control Control 33 34 Control Control 34 34 Control Control 35 36 37 Control Control 37 Co
V.	Due Tuesday, Let. 2.
1	Massachusetts London
	Malestic
5	Due Thursday, ich. 4.
	Pulda Genoa Jan. 29 Colorado Huii Jan. 20 Colorado Huii Jan. 20 Georgian London Jan. 21 Albano Hamburg Jan. 20 Clayernili Gibraltar Jan. 19 Due Friday, Feb. 5.

CHICAGO AT THE CONCERT.

THE KIND OF TREATMENT MUSIC and How to Furnish Them. GETS IN THE WINDY CITY.

> lassical Music to the Accompaniment of Rustling Programmen, Waving Feet, Patting Hands, and a Discussion of What It Is Ail About—The Rush to Get Out. The Western woman had been spending the holidays in her old Wisconsin home. She was just unpacking her trunk when Mrs. Gotham kisses and then the Western woman dropped down on the floor beside her trunk with

weary -igh. Well," said Mrs. Gotham, "how's Oshkosh?" "On, Oshkosh's all right, I guess," said the Western woman indifferently.

Mrs. Gotham elevated her eyebrows. Did you come straight through here?" "No. Stopped a few days in Chicago."

"Oh, did you? I've never been to Chicago, It's quite a wonderful city, I believe." Mrs. Gotham was in a cherubic state of mind. "Wonderful," repeated the Western woman Yes, its wonderful," Then she added, still meditatively, "fearful and wonderful!" Mrs. Gotham didn't know what to say to this,

in the corner of her eye and a twitch in the cor per of her mouth. "Well," she remarked, "why don't you ask

so she said nothing at all. The Western woman

lingled the buckle on her trunk strap a minute.

then she looked at Mrs. Gotham with a twinkle

me what is the matter ?"
"What is?" "Oh, nothing, only-the man who said that 'absence makes the heart grow fonder' never

lived in Chicago, that's all!" Having found her tougue, the Western wo-

"Chicago!" she apostrophized, waving the trunk strap in the air. "Well, they are the same old stock items of wind and noise and dirt and hustle, but I made several new discoveries

which actually surprised me."

Mrs. Gotham beamed a satisfied beam. There is no baim to the New York soul so sweet as condemnation of Chicago. She settled herself.

"We went to three entertainments in Chl-cago," said the Western woman, "We heard an afternoon concert by the Thomas orchestra, a rendering of the 'Messiah' by the Apolio Club, and a 'concert' by Yvette Guilbert and her alleged company. At the Thomas concert we sat in a row with five women. The one at the end of the row beat time with her foot-and it isn't a thing you can overlook when a Chicago foot beats time-from 2:30 until 5 o'clock, pausing only for the intermission on the prorunning fire of remarks on the price of the seats. We were sitting in 50-cent seats," explained the Western woman, "and she announced frequently that the price was 'an outrage.' I would have gladly given each of them 50 cents

would have shally given each of them 50 cents to go away and stay away.

"The woman on the other side of us was evidently familiar with some of the music. "Oh, that's lovely!" she would exclaim. "La-la, ia, ia-la-la, and so oh. The one next to her beat time on the arm of her chair with her folded programme; spat, spat; spat; it was maddening." Presdful!" exclaimed Mrs. Gotham, "What

"Dreadful!" exclaimed Mrs. Gotham, "What did the fifth one uo?"

"Oh, she wasn't disturbing. She slept quietly through each number. But that wasn't all. The programmes were explanatory ones, giving an analysis of each number, with some of the most striking movements. Well, it seemed as if three out of every four people were continually fluttering the leaves of those programmes. I never before realized how practical the Chicago mind is. It just seemed as if they couldn't rest until they had turned the leaves over and over until they had satisfied themselves as to just what page of the programme corresponded with the point reached by the orchestra. And they couldn't agree about it half the time. Two people behind me argued continually.

"I guess they're playing this part, don't you think so?"

think so?

"Which page you got?"

"Page eleven. Don't you think it looks like what they're playing? Kind of running up and down, you know.

"May be."
"Then they would be quiet a minute or so.
"Seems to me that sounds more like the part it describes on page thirteen; the trio, you know. It says it's a joily country dance, and this sounds like dance musle, don't you think?"
"Hut this is four-four time, ain't it?"
"Hum-hum bum-ham! Hum-hum, yes, guess it is."
"Can't be the trio, then. May be it's the one "Can't be the trio, then. May be it's the one on part 9," May be. Did you see that advertisement opposite? Hats at half price? Let's go around after the concert and see if they're any good. And so on."
"Why, you poor thing!" exclaimed Mrs. Gotnam.
"There were four numbers in the second part of the programme," continued the Western woman. "I don't think more than one or two resonle went out during the first number. About

people went out during the first numbe people went out during the first number. About a dozen in our balcony leit during the second number. Thirty or forty rushed out during the third. The fourth was a long selection from 'Die Meistersinger,' and we heard it to the tramp, tramp of departing hordes.

"Do you think the orchestra will stay through it?' I asked John. He said he had his doubts.

"At any rate, I said, 'let's stay until the ushers put out the lights, if the musicians play that long." that long."

"The piece went on and the people went out. At first, by twos and threes, they slipped out with a pretence of quiet. Then they went in groups, and finally in a steady stream they swep; up the sisles and through the exit doors. I kept an anxious eye on Mr. Thomas's back so as to be ready to go if he showed signs of leaving. But he didn't. He and the orchestra and John and I stayed until the selection was quite finished."

ing. But he didn'i. He and the orchestra and John and I stayed until the selection was quite inhehed.

"And were you the only ones left in the half?" asked Mrs. Gotham, with wide-open eyes.

The Western woman looked at her curiously.
"Oh, the ushers were still there," she said.
"Dear me!" exclaimed Mrs. Gotham, and relapsed into deep thought.

"How about the other two concerts?" she asked after a little.
"Oh, yes! Well, there was the 'Messian,' you know. They had programmes for that, too, giving he words which were sunc. Well, you wouldn't believe how those Chicago people glued their eyes to those pages. You know, in the 'Messiah,' it takes three-quarters of an nour to sine six sentences, but that seemed to make no difference. The people read and reread their programmes all the time, rattling the leaves until i was almost crazy. By a most unfortunate mistake, so it seemed to me, there was one small section of the words of the programme which was not given by the singers. What an excitement it created! Instead of slitting quietly and listening to the sweeping music, they puzzled over why those words were in the book and were not being sing. They turned the leaves over and over and over put their heads together and buzzed in load whispers about it, and lost bars and bars of some of the more beautiful portions of the whole oratorio. I could have done murder that night, said the Western woman, with deep feeling.
"As for Yvette," laughing, "Well, it was pretty much the same thing. Her programme was in three estions, each one on a different leaf. As fate would have it, she reversed the orier of the second and third parts. Well, well, well is that was toe much for a Chicago audience. Instead of accepting the numbers as they came, those ecopie got purple in the face trying to account to themselves for the change. If they have accomplished, because I suppose they might have accomplished, because I suppose they might have accomplished, because I suppose they might have accomplished that noiselessity. But when they flutte

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and whispered and talked about it, oh! it was "I should say so!" declared Mrs. Gotham sympathetically. "Did everybody do that "Oh," said the Western woman, "there were John and I, you know."
"Of course. But," with supreme benevolence, "you know you're quite a New Yorker now!"
"No. I'm hot," stoutly. "I'm Western. All the same I could suggest a few reforms to Chicago music hearers. I would recommend in the first place, that the managers do away with paper programme until a time when the people shall have learned that the consideration of the programme is not the chief end and alm of a musical event. They might have a large board at one side of the staye, with the different numbers in staring capitals. I would make a second suggestion, too. I think I would put on the programme about three numbers which I had no idea of giving. Then, when the concert had arrived at the point where the Chicago people seem to think it is time to go, that is, at about the third from the last number, the musicians could pack up their instruments and, a the tadies do in The Ducheas's novels, give the signal for retiring. A few little reforms of this sort would make it possible to enjoy Chicago musical events." "Oh," said the Western woman, "there were

OEKLER'S BODY TO BE EXHUMED.

An Insurance Company Hears Rumors
That His Beath Was Suspicious. The body of Christian Ockler of Union Hill, N. J., is to be exhumed at the request of the Metropolitan Life Insurance Company. Oekler was insured in the Metropolitan company for \$1,000. He died Dec. 20, of what the doctors call painters colic. His body was embalmed. A week or so after his death there were rumors that his death was suspicious. Some of Oekler's relatives wanted an autopsy. The county physician thought it was unnecessary.

The rumors reached the insurance company and it refused to pay the policy until more satisfactory proof of the cause of death was presented. Samples of the embalming fluid used by the undertaker have been analyzed by the county physician and by the company's physician. As it contains no arsente it is thought that the autousy will disclose whether or not Oekler died of any poison. politan Life Insurance Company. Ockler was

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DIED.

ANDREWS,-At Roseville, N. J., Allen Guernes beloved son of Charles Allen Andrews and Jean Lindley Guernee, aged 18 months and 19 days.

CALLAH A N. -On Friday, Jan. 29, James Calls-Funeral from his late residence, 40 Peck slip, at 9:30 A. M.; thence to St. Andrew's Church, City Hall place and Duane st., where a solemn requiem

mass will be offered for the repose of his soul. CONDIT. - At Miliburn, N. J., Jan. 29, 1897, Israel D. Condit, in the 95th year of his age. Funeral services at St. Stephen's Church, Millburn, Monday, Feb. I. at I o'clock P. M. GEDDES, -On Wednesday, Jan. 27, James Geddes.

KIDNET-YENDIK, -On Friday, Jan. 29, at her late residence, 135 East 69th st., Mary Augusta Kidney, professionally Augusta Yendik, eldest

beloved daughter of the late William and Alice Kidney. Funeral on Monday at 7 A. M. from St. Vinceus Ferrer's Church Lexington av. and 46th at Interment in Worcester, Mass. Worcester papers MeNAMARA, -Thursday, Jan. 28, 1897, Lawrence

J. McNamara, M. D. Funeral on Monday, Feb. 1, 1897, at 10 o'clock A. M. from his late residence, 126 Washington place, thence to St. Joseph's Church, Washington place and 6th av. Relatives and friends are invited to sitend. NOAH, -On Jan. 30, at Manhattan College, the Rev.

Funeral Monday, 10 A. M., from Annunciation Church, 131st st. and Broadway. STEERS,—On Wednesday, Jan 27, at her residence, 235 West 132d st., Susanne Amelia Moeran, widow of Abraham Stern. Funeral services at St Andrew's Church, 127th st.

S. Stuyvesant, in the 79th year of his age. Funeral services Monday, Feb. 1, 1897, at So'clock

and 5th av., Sunday, Jan. 31, at 1 P. M. Relatives

The plout care be ours the dead to burn. Write for pamphlets. Of East Houston et., New York.

THE KENSICO CEMETERY.—Private station, Har-lem Radroad, 43 minutes ride from the Grand Central Depot. Office, 16 East 42d st. Religious Notices.

A TROUVER CHURCH, MADISON AV AND SSTHEST, A Rev. Roderick Terry, D. D. pastor, Services at 14 A M. and 44 P. M. Att. P. M. apocial praise service, Mendelssohn worston. ELIJAH. Mendelssoft a orator o. ELITAIL.

SociETY FOR ETHICAL CULTURE.—Sunday. Jan.
Soc. 1897, at 11:15 a. M. lecture by Prof. relix addrer, at Carnegie Music Hall, corner of 57th st. and 7th av. Subject. "The Place of Woman in the Sphere of Religion." All Interested are invited.

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